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In This Issue:

"Fade Out and Slowly Fade In"—
Third Instalment By Victor Milner, A. S. C.

Gaudio Inventor of Epoch-making Device

Optimistic Report on European Affairs

Reveals Indian Tribe's Pictorial Efforts

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VOL. IV NOVEMBER, 1923 No. 8

American Cinematographer

The Voice of the Motion Picture Cameramen of America the men who make the pictures

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Optimistic Report on European Prospects

Rene Guissart, A. S. C., tells of close observations during long stay abroad

Optimistic reports for the prospects for American companies to photograph important scenes or productions on original locations in Europe are brought to Hollywood by Rene Guissart, A. S. C., who has returned to this country after spending two and one half years in England and on the continent as the director of cinematography of some of the largest productions to be made on the European side of the Atlantic.

Guissart had opportunity to inspect European working conditions and facilities to the utmost during his lengthy sojourn away from Hollywood and, after so doing, foresees a bright outlook for the American organizations which, from time to time, will find it in order to use European backgrounds to suit a particular motion picture story.

In Position to Judge

Guissart was in a position to test the European facilities to the utmost as the productions on which he was chief cinematographer are proving among the most successful in the old world. His initial effort after leaving Los Angeles some twenty months ago was "The Bohemian Girl," which, a Harley Knoles production, was warmly received by the English critics.

Following "The Bohemian Girl" he filmed "Paddy-the-Next-Best-Thing," which starred Mae Marsh and was given very successful exhibitions in both this country and Europe. Guissart has just finished "Spanish Jade," which, starring Betty Blythe, was made in Vienna and in Austria.

Filmed "Chu Chin Chow"

Previous to beginning the latter production, Guissart had completed the filming of the spectacle "Chu Chin Chow," which required five months to film at a cost of $500,000 with more than 5,000 extras used in the cast. This production was made in Berlin, in which city, since before the war, Guissart was the only Frenchman who remained there for so long a period as five months. "Chu Chin Chow," as will be remembered, ran

Rene Guissart, A. S. C.

on the legitimate stage in New York for two years and in London for five years, after which it toured in the principal cities throughout the United States.

Great Responsibility

According to Guissart, "Chu Chin Chow" is being hailed by the most conservative European critics as constituting a cinematographic masterpiece. It is generally regarded as having ushered in a new era in European film making. Stills of the sets used in the picture, on being shown to Hollywood technical and photographic experts, have elicited unreserved expressions of admiration. The extensiveness of these sets, coupled with the great numbers of extras which were fortunately available in Berlin, placed a weighty responsibility on the shoulders of Guissart, to whom the task of recording this magnitude in celluloid was entrusted.

Guissart speaks enthusiastically concerning the possibilities for American companies to make costume pictures in Germany, once economic conditions in that country have become settled. According to his experience, he found there a wealth of experienced material adapted to the demands of the costume photoplay.

The English Market

Guissart is of the opinion that a very definite field, which heretofore has been virtually overlooked, awaits American producers and distributors in the case of the English market which, he says, is always open to American photoplays which are not of an inferior nature. In Guissart's estimation, any restrain which may have been felt in the past in cultivating the British field for the American output has arisen from the fact that innumerable inferior or "cast-off" pictures were shipped from this country to be unloaded on the English audiences. Or, when a superior photoplay did reach the other side, it was not until it was two years old or older. In fact, Guissart, just before his departure from England several weeks ago, saw, at a "first run" at a leading London theatre, a print of "The Yellow Typhoon," which he filmed three years ago in this country.

British Want Early Releases

Guissart mentions the receptions which recent American productions, released practically simultaneously with the premiers in the United States, have received in England as being indicative of the promise which British exhibitions hold for pictures made in this country. Douglas Fairbanks' "Robin Hood," which was photographed by Arthur Edeson, A. S. C., is mentioned as having been particularly successful in English theaters as is the case with "The Covered Wagon," which, directed by James Cruze, was filmed by Karl Brown and H. L. Broening, A.S.C. members. When Guissart left England, Fox's production of "If Winter Comes," was enjoying a noteworthy showing in England which, of course was especially interested in the vehicle by virtue of its being based on an English story.

English Like Comedy Dramas

England, according to Guissart, has a noticeable leaning for good comedy dramas. It is very fond of the comedies of Charlie Chaplin, and those of Harold Lloyd are as popular with the Britons as they are with Americans. In fact, the

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Gaudio Inventor of Epoch-making Device

A S. C. member paves way to saving of millions in film production

Device said to revolutionize picture making at night time

A saving of hundreds of thousands of dollars a year by the elimination of night exterior filming has been made possible for the film industry as the result of a process perfected by Gaetano ("Tony") Gaudio, veteran A. S. C. member.

Prediction that the new invention will revolutionize night filming was made by Producer Joseph M. Schenck recently following a practical test. Gaudio, who is shooting Norma Talmadge's Joseph M. Schenck drama, "Dust of Desire," used his process during three days, in which night scenes of an Algerian village street were taken during the day.

The saving in electrical current and in other ways for the three days, according to Schenck's production records, amounts to $25,000.

More than the monetary saving, the producer declared, is the superiority in results given by Gaudio's process. Artificial night lighting has never given entire satisfaction, says Schenck, who looks forward to the adoption of the invention by the entire industry.

Based on Years of Experience

While the invention was perfected after only five weeks of experiment, it is based on Gaudio's experience extending over 24 years of camera work. It can be applied to any camera, having few attachments. The working principle rests in the preparation of the raw film.

"My invention, I believe, is superior to the two former methods of filming night effects," says Gaudio. "There have been attempts to get night effects by tinting the positive of films taken during the day, but the tinting of the sky in positives has failed because the dissolving of the silver leaves a transparency and the sky on the screen consequently shows up very light. The actual filming at night, on the other hand, is not satisfactory because artificial illumination is not even throughout a set; and to illuminate a deep set costs much money.

Tony Gaudio, A. S. C.

Special Coloring Solution

"My process is designed to overcome these defects and to give a more natural effect, and to save money. The negative I used on 'Dust of Desire' was put through a special coloring solution. This gave silhouettes with both depth and contour, while previously figures registered as mere profiles.

"From the financial side may even be developed to a point where night interiors can be made under open stages."

According to the producer, Gaudio's night effects are the most artistic achievement he has ever seen.

According to John Considine, general manager for Joseph M. Schenck, at whose suggestions Gaudio and Ray Binger, his assistant, began their money-saving experiments some time ago, the new process gives a black sky, a light foreground, a clearly defined sky line, perfect silhouettes and stereoscopic relief with high visibility, to figures both in close-ups and even until their disappearance on the sky line.

Moonlight Shadows Strong

In addition, the shadows of figures walking in the moonlight are strongly outlined. For overcast day effects, snow storms, sand storms and any gradation of light from twilight to deep night the new process is ideal. Moonlight cloud effects are particularly beautiful.

When "Dust of Desire" was begun, Considine pointed out to Producer Schenck that about $5,000 a day would be necessary to shoot the night scenes of the Algerian drama. This sum would be required for electricians, electrical equipment, skids, generators, tractors, etc.

It was pointed out that only one set-up could be made in a night and that no real long shots could be obtained unless all the electrical equipment in the West was secured which, of course, was next to impossible.

Called on Gaudio

Realizing that tinting the film would not do, inasmuch as by this method the tinted sky shots would not match up with the scenes already made at night under artificial light, Producer Schenck called in Gaudio.

The latter, who had been working for many months to perfect his process, left Los Angeles for the desert with a few actors and tried out his new process. The results were so amazingly good that last week Gaudio announced that he was ready to stake his reputation—and the A. S. C. member HAS a cinematographic reputation.

The trip of more than 400 actors and technicians to Oxnard where the trial was made cost Producer Schenck a small fortune. There was some trepidation at taking a chance of losing from $30,000 to $40,000, in the event that Gaudio's new process failed but Producer Schenck gambled with his veteran cinematographer and both won out.

"Fade Out and Slowly Fade In"

Veteran A S C member gives account of first sojourn beyond Atlantic

By Victor Milner, A. S. C.

Third Instalment—Early discovered pictorial beauty of Egypt and the Holy Land

Victor Milner, A. S. C., at Port Said in 1913 with his pioneer camera and African assistant.

My first scenes as a cameraman were made at Rockaway Beach, N. Y. The weather was terrible. A young gale was blowing and, figuratively, the ocean was doing its best to take its revenge on Mother Earth for confining it to a certain place.

My assignment was to get some scenes of the mountain-like waves off the Rockaway pier. The spray was ice cold, so that my fingers became numb and felt like so many hams as I turned the crank 'round and 'round. The cold made me very sleepy before I finished my task, and by the time I boarded the B. R. T. elevated for New York City, I could hardly hold my eyes open. Once I had settled into a seat, I was quite asleep. Dreams ran wild with me and whisked me to every corner of the globe. Everywhere I was photographing and dashing through all sorts of adventures. First I was in the wilds of Africa, then in the capitals of Europe and so on and on. When the yell of the conductor awakened me at the City Hall, New York, I was still smacking my lips after an unfinished glass of champagne which I left, in my dreams, on one of the little tables on the Boulevard des Italiens, Paris.

Little did I dream that it would not be long before my dreams would be consummated, in part, at least.

Early Trans-Atlantic Film Trip

A few months later a gentleman called at Mr. Schneider's establishment with the request for a cameraman and equipment to be retained by him for a tour to Europe and Egypt. This gentleman's request was actuated by a hobby to introduce, to this democratic country of ours, the idea of a chain of co-operative banks and department stores which were in vogue in Europe. This was one of the first examples of the system whereby it was made possible for the wage earner as well as the person of means to become a part owner in a business and to purchase that business' products at cost.

Rockaway Scenes Impressive

This gentleman, Mr. Hyle, was shown my shots of the storm at Rockaway. My ability as a cinematographer—it was my first picture—so impressed Mr. Hyle that I was engaged on the spot.

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Reveals Indian Tribe's Pictorial Efforts

Interesting discoveries made by A S C president

Indians knew how to tell stories in "still" pictures

Indications of what was probably a form of prehistoric Indian life, little of which is known in the present age, have been revealed by James Van Trees, president of the American Society of Cinematographers, who has just returned to Hollywood from his ranch in Ventura County, California, near which he found the mute remnants of the aboriginal existence.

What impressed Van Trees particularly was the fact that the vanished tribes, into whose country he penetrated, evidently resorted to pictures, and not to word-of mouth traditions as numerous of the powerful American tribes did, to relate and to hand down to future generations the accounts of important happenings in the history of the tribe.

Wild Spot Near Metropolis

The country in which Van Trees investigated what remained of the "lost" race of people is comparatively near Los Angeles, being located, as it is, in Ventura County, which adjoins Los Angeles County in which is located the metopolis of Western America. Yet despite the relative nearness of the big center of population, the section into which Van Trees fared has hardly been trod upon by the foot of a white man.

It lies high in the mountains, requiring seven hours of upward "packing" to be reached from Van Trees' ranch. It is virtually inaccessible and only the utmost patience of man and beast will conquer the cliffs and steep inclines which beset the way. Two companions accompanied Van Trees while three pack horses made up the balance of the expedition.

Anticipated Snows

The A. S. C. member broke into the country just prior to the coming of the high altitude snows which have since gripped the region and will remain, many feet deep, until late spring. As it was, an abundancy of late summer trains made camping outdoors anything but very pleasant for the exploration outfit.

James Van Trees, A. S. C.

Series of Caves

The A. S. C. member discovered the remains of the Indian age in a series of caves which were so numerous that he did not have sufficient time to explore each of them All of the openings to the caves were very obscure—whether or not by design on the part of those who hewed them out of the side of the mountains, is not known.

The entrances to most of the caves were very small. Inside, the larger of the caves were usually blackened with smoke, indicating, it is believed, that the Indians, for some vital reason, preferred to be nearly suffocated from a fire that had little or no outlet for the smoke rather than pursue the more convenient method of cooking outdoors or to throw heat into the cave by building a fire at the mouth. This fact, coupled with the finding of huge stones half buried in the sand of the floors, is thought to show that the tribes which occupied the caves were constantly on guard against some fierce enemy—which, probably, ultimately caused the tribe's destruction.

Expert Handwork

In this connection, a puzzling circumstance arises. The Indians which the first white men found in Southern California did not possess the warlike qualities of the red men of other parts of America. Instead, they were very passive, submitted more or less easily to the incoming of the white man, and soon fell into domestication in the Spanish missions. The theory is hazarded then, if the Indians—if they were really Indians—who inhabited the caves in the California mountains lived several ages before the tribes which the Spaniards found in Southern California.

Expert Handwork

That the inhabitants of the caves were removed from the shiftlessness of savagery is seemingly proved by the finding of a number of perfectly worked grass baskets in some of the caves. So exact was the workmanship on these baskets that many of them held water. Experts in Los Angeles were impressed with their perfection, and offers of several hundred dollars were made for some of them

Hieroglyphs

On the walls of the caves, Van Trees found various crude attempts at picture making, representing evidently some occurence in the annals of the tribe. These were painted on the walls in red inks or dyes, whatever the source of the colors might have been. Some of them presented the outlines of men and horses. Others indicated the sun and the sun's "rays." Of frequent occurrence was a design of parallel lines which appeared to have some set significance but which none of the Van Trees outfit could decipher.

The A. S. C. member took a comprehensive series of stills of the Indians' attempts at still pictures, but the negatives were destroyed in a heavy rain on one of the last days of the trip.

When the country is free from snows and opens up next summer, Van Trees plans to return, and with equipment that his first trip taught him would be needed, conduct a thorough exploration into all the caves.

A. S. C. Ball Makes History

Biltmore affair conceded most successful ever Heard over radio by millions.

Conceded to be the most brilliant affair ever staged in motion picture circles, the fourth annual ball of the American Society of Cinematographers, held in the ballroom of the new Hotel Biltmore, Los Angeles, Saturday night, October 27, is still the subject of conversation in film quarters throughout Southern California.

The A. S. C. function, as had been predicted, went beyond even its three predecessors in sumptuousness and was lavishly described in the press following the ball.

It was a difficult matter to reckon which was the more brilliant—the personnel of those who attended, or the surroundings and background of the ballroom itself.

Vote of Thanks for Seitz

The success of the ball was a public testimonial to the efforts of the A. S. C. members and the special ball committee which numbered Philip H. Whitman, James C. Van Trees and John F. Seitz, chairman. At the open A. S. C. meeting following the ball, a vote of thanks was extended to Mr. Seitz, who, as chairman of the committee, worked day and night for the success of the undertaking—worked as hard, in fact, as he does during the filming of a Rex Ingram feature production, and, this, in a measure, explains his devotion to his duty.

Attractions

The ball itself was enhanced by a variety of attractions which were arranged by Messrs. Seitz, Van Trees and Whitman. These in themselves constituted a program worth going miles to see, according to the consensus of opinion following the ball. Miss Mia Marvin and Mr. Noel Stuart presented their latest Parisian version of the Argentine tango. Mr. Eddie Moran, recent star of the Ziegfeld Follies, brought forth gales of laughter with his eccentric dances. Mr. Charlie Murray, the "inimitable" (as he has been known on such occasions since Walter Anthony bestowed the adjective on him in the later Keystone days), was indeed masterful as master of ceremonies. His introduction of the participants in the various features were acts in themselves and kept everyone in a joyous mood throughout the evening.

Fournier's Songs

Two original songs, the words and music of which were written by Arthur M Fournier, captivated the audience with their "catchiness," and, it is confidently predicted by those who should know, bid fair to become popular wherever modern music is played. Mr. Fournier's strains were rendered by a special chorus presented by Grover Frankie with Miss Charlotte Vermont and Miss Andree Bayley as the stars accompanied by the Winter Garden Octette.

The dance music of the evening was played by Roy Fox and his Club Royale Orchestra Supreme presented by Art Hickman. The renditions of this ensemble, it was accorded, were among the most effective ever heard in the West.

Lighting Effects

Probably the highlight of the entire ball—the one accomplishment which made it peculiarly typical of the cinematographer—was the incomparable array of lighting effects devised by John F. Seitz who, in their execution, was given the cooperation of the Electrical Illuminating Engineers' Society which appointed a special committee embracing Harry D. Brown, H. M. Ewing and Roy Hostetter for the purpose. Mr Seitz's lighting effects were atmospherically perfect. They were as thorough and as painstakingly executed as any effect ever arranged by the most exact cinematographer for the most important motion picture production. Every person who attended was a direct "participant" in the effects as they were so arranged that they played upon everyone on the ballroom floor.

Help of E. I. E. S.

A. S. C. members are particularly enthusiastic over the invaluable aid which the Electrical Illuminating Engineers' Society extended in the matter of providing equipment for the lighting effects. This equipment came through the courtesy of the Cinema Studio Supply Corporation, the Electrical Products Corporation, Otto K. Oleson, the Theatrical Stage Lighting Company, and the Warner Brothers Studio.

Futuristic Camera

The mammoth camera model, around which the surprise act of the evening centered, was designed by Mr. William Menzies and built by the Pickford-Fairbanks studio under the supervision of Mr. Walter Pallman, and Mr. Bert Dawson. This huge "futuristic" and fantastic camera was moved to the ballroom floor, and, while everyone present was centering his attention on the creation, the camera magazines opened and from them arose a beautiful young woman who was as fascinating in the song she sang as she was in her beauty.

The ballroom and foyer decorations, which proved so attractive, were arranged by Mr. Harold Grieve.

The art posters which so successfully heralded the approach of the ball were designed and executed by Mr. Ralph Hammeras, an artist of note in motion picture quarters.

Broadcasted Over Radio

For the first time in history, a motion picture ball was "put on the air" when the A. S. C. function was broadcasted through the powerful Los Angeles Times station, "KHJ". According to Mr. John Daggett, who, as "Uncle John" handled the microphone through which the happenings of the ball were relayed to the broadcasting station, more than two million of people "listened in" on the proceedings

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M. P. D. A. to Stage Fifth Annual Ball

By George L. Sargent

Prevalence of costume plays influences character of directors' affair — to be costume ball.

The great vogue which the costume play has attained in Picture Land during the current year is in a great measure responsible for the decision made by the Motion Picture Directors' Association to make its Fifth Annual Ball a costume affair.

Always a gala event, but this year unusually so, this big party, looked forward to by practically every one connected with the Film Industry, will occur on Thanksgiving Eve, November 28, in the grand Ballroom of the Biltmore Hotel, but recently opened.

Plans are under way to make this Ball the largest and most spectacular of all the Costume Dances ever held in the history of Los Angeles. The fact that most of the Directors who are members of the Directors' Association are at present scattered among the various studios is of great importance, in that this will insure a magnificent attendance of all the leading lights in the industry arrayed in fancy dress.

Grand Pagent

As the banner attraction, and in view of the fact of the deluge of Costume Plays, that have been or are in the making, the Committee has arranged for a Grand Pageant to be staged during the grand march.

Niblo in Charge

That this pageant will attain the summit of picturesque beauty is positive, inasmuch as Fred Niblo, President of the Association, and one of the best known directors in the world, will be in charge.

Among the directors who will be represented by their respective contributions are, Cecil B. DeMille, Wallace Worsley, William Beaudine, Jack Ford, Fred Niblo, Phil Rosen, Sidney Franklin, Rex Ingram and James Hogan.

Special decorations will enrich the already splendid beauty of the foyer and ballroom.

An elaborate supper will be served in the foyer.

Novelties

In the ballroom itself will be located two of the city's largest and finest orchestras, which will supply music for the costumed dancers. At times during the progress of the dance, internationally known feature dancers will appear. An effort is being made to secure the services of two or three of our best known stars, who formerly specialized in Terpsichore. Other novelties, which the committee is not at liberty to divulge at this writing, will be added surprises.

"Guessing Contest"

Through the courtesy of many of our best known leading players, and the studios by which they are employed, the Committee on Publicity, headed by James Hogan, has been enabled to assemble two full reels of picture, wherein these leading players appear disguised. With the assistance of the theaters throughout the city, a Guessing Contest will be conducted on certain nights each week, and at a given moment during the progress of the ball a beautiful silver cup, properly engraved, will be presented to the person in attendance who has guessed the identity of the largest number of stars in the picture.

Prizes for Costumes

Handsome prizes will likewise be awarded to the lady wearing the most beautiful costume of the evening, and to the gentleman who wears the most grotesque.

George L. Sargent is chairman of the committee, which includes: James Hogan, Joseph DeGrasse, Wally Van, William Beaudine, Edward Laemmle, Phil Rosen, Harry Franklin, William Duncan, Douglas Gerrard, William Seiter and William P. S. Earl.

Tickets and invitations may be secured from any member of the Directors' Association, or by writing direct to the offices of the Association, 1925 N. Wilcox avenue, Hollywood.

PETER MOLE, JR. HEADS NEW CRECO, INC. DEPARTMENT

Peter Mole Jr., has joined the staff of Creco, Inc., at 923 Cole avenue, Hollywood, as electrical engineer in charge of the Creco high intensity equipment department.

For the past several years, following his graduation from a leading Eastern technical college, Mole has been affiliated with the General Electric Company in important posts at its plant at Schnectady, N. Y. Deciding to become connected with the production end of motion pictures, Mole came to Los Angeles six months ago and a short time later became identified with the Goldwyn studios where he familiarized himself with the high intensity situation as applied to film making.

It is the purpose of the new Creco department, of which Mole is the head, to work in cooperation with motion picture producers in matters of high intensity illumination and a standing invitation is extended to the industry to consult with the new department. The name of the firm with which Mole is connected was recently changed from the Cinema Sales Company to Creco, Incorporated.

The next regular meeting of the Electrical Illuminating Engineers Society will be held Thursday night, November 8th, at the Society's hall, 1103 El Centro street, Hollywood.

Mr. Frank P. Arrousez will deliver a scientific generator lecture.

The Editors' Corner

conducted by Foster Goss

The American Cinematographer as well as A. S. C. members are, from time to time, in receipt of communications from men in various parts of the country with the laudable and commendable ambition of wanting to become master cinematographers. These men, in almost every instance, left no doubt as to their earnest desire to start on the lowest rung of the ladder and to take their chances, among those about them, to achieve success.

Each of these letters have been personally answered to those who sent them, giving specific replies to all inquiries.

In looking back over these letters it appears that it might be fair to those readers of the American Cinematographer, who at this time may be contemplating coming to Southern California with the intention of launching on the career as cinematographer, to treat somewhat on the cinematographic situation as it exists in motion picture quarters today.

For some time past it has been an unfortunate, but true fact that there have been more candidates than there were cinematographers' jobs; and these candidates have, in many instances, been men of wide experience and recognized ability so that the fact that they were out of work was not a reflection on their personal ability. The fact was, and is, simply that the demand for positions did and does exceed the supply.

This condition is made more acute than ever at the present time by virtue of the virtual cessation of activities for two months or more among some of the larger studios. This means that men who are not under contract with such production organizations will be in the field for such jobs as exist, while production managers, as a matter of business, will be seeking to farm out, during the lull, the members of their staff that are under contract. Positions for cinematographers, therefore, will become scarcer han ever.

In view of these facts, the American Cinematographer seriously believes that until prevailing conditions are bettered, it is a very hazardous time for any one to come to the center of motion picture profession for the purpose of beginning the calling of the cinematographer, no matter what the job aimed for—assistant, second or first cinematographer. The man who does come here under present conditions will find that he is necessarily thrown into competition with people who, being experienced in studio production, will naturally have the "call" on any job that may present itself. It may be considered here that the over-supply does not confine itself to first cinematographers

alone but extends to second men and assistants, particularly the latter—and it is the assistant's job in which the newcomer usually intends to begin. For every first man who is out of work, it follows that there is correspondingly an assistant out of work.

Entry into the motion picture profession is by no means so easy as too optimistic reports would seem to indicate. For some reason that has never been explained thoroughly, unless it is the usually inflated accounts of high salaries, motion picture production is fascinating enough to attract people, who hope to engage therein, from every point of the globe to the film capital. In the absence of people who have been in the industry long enough to gain very essential experience, the number of the aspirants themselves for cinema connections furnishes spirited competition for jobs.

Sometimes many months pass before the candidate, if his aspirations are not diverted into some more stable channel, is able to establish an affiliation. If, during such time, he does not have a reserve of funds to depend on but has to subsist on what he earns, his affairs, as may be seen, may become very grave.

In passing, it might be mentioned that this is a very inopportune time to establish motion picture trade schools or schools of motion picture photography, the announced purposes of which are to train their pupils in the art of cinematography to meet a "big demand for cameramen." Aside from the question that many of the most prominent cinematographers assert that there has never been a system worked out whereby cinematographers can be made in schools, it is very unfair for the man who has "graduated" from a motion picture photography course to find a marked scarcity of positions wherein he may make known any talents that he may possess. It might be contended that every profession is over-run, but after all, the motion picture profession insofar as production is concerned, is, unlike that of medicine and others, somewhat limited.

However, this publication would not be so unwise as to go on record that, for the sake of evolution of things, new blood in any calling is not necessary from time to time. After all, success depends largely on the individual; but, too, opportunities do not always present themselves for a man to succeed in the calling in which he believes he will succeed.

There is a difference between service and servility.

The industrious person is not morbid.

Some Fundamental Cinematographic Knowledge

Cinematographer must know more than how to turn crank.

Teamwork always essential, especially with director

A man must know more than how to wear golf knickers in order to be a cinematographer the Metro press department reports in an interview with John Arnold, A. S. C.

Arnold, who has done the camera work on every starring picture in which Viola Dana has appeared and who now is photographing Miss Dana in her first special Metro production, "Revelation," which George D. Baker is directing, advances facts and figures regarding the cinematographer's art that are surprising to the layman.

"Most people are under the impression that a cameraman's duties are limited to turning the crank a certain number of times a minute and wearing his cap backwards," he says. "A theatergoer seldom notices the photography of a picture unless it is noticeably bad. As a matter of fact, photagraphy is one of the most important factors in the construction of a good picture.

Director and Cameraman

"The director and the cinematographer must work together as a team in order to get the best results. The wise director always tells his camerman what effect he is trying to secure. If the atmosphere of a scene is drab and dreary, less light is used. If it is a comedy scene more light is used, affording contrast and making the players stand out. For intense dramatic action the light is centered on the players. Dramatic action is cranked faster than normal, making the action slower and more tense when projected on the screen. The reverse is usually the case in comedy.

"There is no set rule for the speed to be used in cranking. It varies and decision in this matter rests with the camerman.

Must Know Composition

"A cameraman must know composition. This is just as important in motion pictures as in still

John Arnold, A. S. C.

photography or in painting. It's one of the things that a person feels when looking at a picture without knowing just what it is.

Matching Film

"Matching the film from day to day is another task. In taking exterior scenes the light may be bright one day and dull the next. If the action on the second day is a continuation of that photographed on the first, it is up to the camerman to make the film match.

"Light has a psychological effect on people. On a bright day actors usually have more life and spirit than in dull weather when unconsciously they are apt to be less animated. The cameraman can help balance these conditions by the speed of his cranking.

Reason for Tests

"Nearly every actor and actress requires different lighting in order to appear at his or her best. It's up to the camerman to watch the makeup of everyone and see that they harmonize, one with the other. That is why tests are nearly always made of the principals in a picture before the first scene is filmed."

"The taking of tests is just one of the innumerable ways in which the efficient cinematographer can save thousands of dollars for the company with which he is affiliated. If he should make a failure in determining just what way is best to light a set so that a certain star may appear in that set to best advantage or so that the star may appear unattractive instead of beautiful as she really is, a great deal of mischief may be wrought—so much in fact that it might be necessary to retake important sequences if the star is not to lose a proportion of her admirers when the improper cinematography reaches the screen. In the matter of make up also, tests are invaluable. The properly made test will show the sort of make up a player should use. In the past a lot of players have gone through a number of pictures with their appearanre being such that is distinctly unnatural—all because they wore faulty make-up.

"Had they undergone the proper cinematographic test before they began their parts, they would not have found themselves in such a situation.

Proper Lighting

"I may repeat that the cinematographer's calling is by no means confined to turning the crank. The matter of proper lighting alone requires years to learn. What would even the most ordinary picture amount to if it were not lighted properly. And yet thousands of people do not even know that lights are used in a set, or that, when shooting in exteriors, the figures are carefully arranged so that they appear in the natural light to best advantage.

"Camermen must know the exact amount of illumination provided by the various lights used in motion picture photography, they must know screen tempo, the photographic value of colors and a hundred other things."

The foregoing interview, which was sent out nationally to newspapers by the Metro press department, should be of particular interest to those who are primarily interested in cinematography.

A. S. C. Exodus To Europe

A S C Members to photograph outstanding feature productions on trans Atlantic locations.

Philip H. Whitman, A. S. C.

The lands beyond the Atlantic evidently are holding strong attractions for A. S. C. members—so strong, in fact, that if all of the A. S. C. members who are due to be in Europe, Africa and Asia during the coming months could come together at any one time, there would be enough to hold an A. S. C. meeting.

Already departed or scheduled to leave on journeys beyond the Atlantic are the following A. S. C. members: John Boyle, Rene Guissart, Robert Kurrle, John F. Seitz and Philip H. Whitman.

John Dored, A. S. C.

John F. Seitz, A. S. C.

Previously in Europe

Stationed in Europe is John Dored, A. S. C., who has made his headquarters at Riga, Latvia, for the past several years; Bert Cann, A. S. C., is also in Europe at the present. Somwhere in Asia at the present time—if it has been possible to adhere to travel schedule—is Herford Tynes Cowling, A. S. C., who once more his photographing his way around the world.

Boyle on Ben Hur

John Boyle left a fortnight ago for Italy where he will photograph the Goldwyn production of "Ben Hur." Boyle, one of the newer A. S. C. members, is a veteran cinematographer and just several months ago, returned from an extensive trip in the South Sea Islands, where with William Alder as director, he filmed a series of pictures on native life that is being currently released under the title, "The Isle of Vanished Men." Preparations for Boyle's journey to Italy so occupied his time that he was unable to compile his photographic biography or have a portrait made of himself for publication in these pages.

Robert Kurrle, A. S. C.

Whitman with Seitz

John F. Seitz, accompanied by Philip H. Whitman, will leave shortly for Cairo, where the next Rex Ingram production, "The Arab," will be filmed. His contract expiring, Whitman leaves the Douglas Fairbanks organization where he has been doing special cinematographic work on "The Thief of Bagdad," and will

(Continued on Page 19)

Herford Tynes Cowling, A S C

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FOX CORPORATION SEEKS FILMS FROM FREE-LANCES

When Fox Film Corporation added an educational division to its already big production activities more than a year ago, it made the confident prediction that it intended to make "two blades grow where one grew before" in this new field. One of the best proofs that it is fulfilling this promise comes this week in an announcement from Fox stating that liberal prices will be paid for all sorts of unique, thrilling, picturesque and humorous short film subjects submitted and accepted, and that come under the head of Educational Entertainments.

Unusual Short Subjects Wanted

Since organizing its Educational Entertainments division a little more than a year ago, Fox Film Corporation has been combing four points of the compass in filming high class and unusual short reel subjects for theaters and other outlets for this type of picture. Fox cameramen have been detailed to all parts of the world to make these pictures.

Now, with this new department enlarged and fully manned, Fox anticipates a growing demand and is making ready to meet it by seeking outside its own production activities for suitable educational pictures.

Free-lance Depended On

Motion picture cameras besides the company's own are busy in all parts of the world filming material available for this particular type of picture. It is to those free lance cameramen and others, who are recording the adventures and eccentricities of men and women, the appeal of animals, the lure of the outdoors, the charm of little children, the romance of industry and the drama of the sea, desert and jungle, that Fox Film Corporation wishes to reach with this offer.

First Class Condition

Subjects may be submitted in negative form and should range in length from 600 to 900 feet after editing and titling. Only film of which original negative in first class condition is available will be considered. Mr. Harry McDonald, well known in American motion picture circles for experienced judgment of entertainment values, is manager of the Educational Entertainments division of Fox, and to him must all submitted subjects be shipped, in care of Educational Division, Fox Film Corporation, 800 Tenth Avenue, New York City. Mr. McDonald states that acceptance or rejection will be immediate after viewing films submitted.

The Cinema Studio Supply Company has changed its firm name to the Cinema Studios Supply Corporation, according to an announcement from Roy (Speed) Hostetter, general manager of the organization.

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Stumar's Photography Praised by Critic

Charles Stumar, A. S. C.

Praise for the cinematographic ability of Charles Stumar, A. S. C., is given unreservedly by the Los Angeles Times in its criticism of Hobart Henley's Universal production of "A Lady of Quality," which, photographed by Mr. Stumar, will be, according to the Los Angeles newspaper, "one of the surprises of the season."

The pictorial phases of the production, which has a costume background in the period of Queen Anne, is stressed throughout by the Times review and Stumar is justly accredited with the photographic exrellence of the production.

Mr. Henley, Mr. Stumar's director, is likewise commended for the excellence of his direction of "A Lady of Quality." To quote the review:

"'A Lady of Quality' will be one of the surprises of the season. I doubt if the officials of Universal realize the value of the film. Certain it is that 'The Hunchback of Notre Dame' has been considered the 'big' Universal picture of the year. . . . I believe 'A Lady of Quality' will far exceed 'The Hunchback' in popularity and profits. I know that if I had my pick I'd far rather have the credit for directing 'A Lady of Quality,' and looking at the two films commercially I'd rather own it than to own 'The Hunchback.' But then, these surprises are part of the 'picture game.' Even 'The Miracle Man' was looked upon as a probable 'flop' before it was released, and the success of 'The Covered Wagon' far exceeds the hopes of those who made and financed it. The plot and flavor of the novel have been retained by Mr. Henley, and the changes made are unimportant.

"Further: The best direction and acting in the world avail little, though, if the photography is in poor hands. Charles Stumar photographed 'A Lady of Quality' and his work with the camera was so

(Continued on Page 17)

A Few of Our Guaranteed Bargains

Debrie Camera, wood case, with two sets masks, special focusing device, 1⅜", 2" and 3" Krauss Tessar lenses, eight magazines, two cases, sunshade, rewinder and Precision Ball Bearing Tripod, like new, list at $1000. Special at ..... $ 850

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THE TECHNICAL PHOTOGRAPHIC AND MICROSCOPICAL SOCIETY

The Technical Photographic and Microscopical Society is an organization of industrial and technical photographers, in which workers in photomicrographic and photographic laboratories connected with the many industries which employ photography and micrography in the solution of technical and commercial problems can put their experiences together for the benefit of all.

The objects of the Society are to stimulate research and investigation in the chemistry and physics of technical photography and microscopy, including engineering, optics and mathematics, as related to processes and productions in which photography is used as an adjunct or tool of industry.

It is hoped to accomplish through appropriate committees the standardization of microtechnical and photomicrographic methods inside the different spheres of their use and of photographic and optical equipment and material, as well as to establish a standard of education for the technical photographer and microscopist.

Among the projected activities of the Society is the compilation of a photomicrographic encyclopedia in which could be illustrated the micro physical characteristics and distinguishing features of raw materials and the finished products of the various industries which maintain photographic laboratories.

As an extension of its field of activity the Society may undertake an educational campaign whereby the general public will be taught how to make commercial and industrial use of technical photography and micrography in their varied applications.

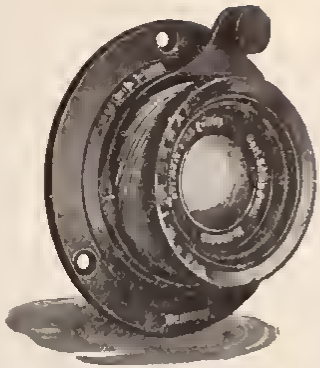
The membership of the Technical Photographic and Microscopical Society is composed of individuals and corporations. All persons interested in technical or industrial photography or microscopy in any of their varied uses are eligible to membership. Corporate membership is open to all companies interested in the industrial applications of photomicrography and photography and allied sciences.

The annual dues are $5 for active members and $25 for corporate members. Membership application blanks may be obtained from the Secretary-Treasurer, Dr. Alfred B. Hitchins, care of Ansco Company, Binghamton, N. Y.

(Continued from Page 16)

fine that it enhances the perfection of the production.

"Some smart person once said that a critic who could not find excuse for a blighting sentence or two in any review was not worth his salt. This, then, is the day upon which I use only pepper, for the only faults I could find with 'A Lady of Quality' when I saw it were those which would automatically be corrected while it was being cut from 11,000 to 9,000 feet."



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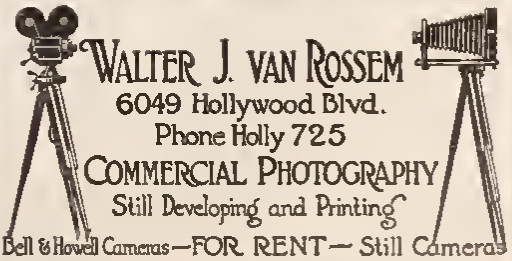

A GALAXY OF BELL & HOWELL CAMERAS

Reginald Barker, the well known director says "It is interesting that out of twenty cameras used for shooting the forest fire scenes in "Hearts Aflame," nineteen were Bell & Howell's We have yet to experience other than complete satisfaction in the use of our numerous Bell & Howell's, and needless to say we always use them when we have anything big at stake"

This tribute to the dependability of the Bell & Howell Camera is in no small measure due to the PILOT REGISTER MOVEMENT which it exclusively embodies.

STANDARD BELL & HOWELL COMPANY CINEMACHINERY

Optimistic Report On European Prospects

(Continued from Page 4)

A. S. C. member avers that the London moving picture fans virtually clamor to view the Lloyd productions.

Indicating the huge outlet which awaits moving pictures of the right sort in England, Guissart mentions the fact that, after a two weeks' exhibition at a first-run house, "Chu Chin Chow," on which he did the camera work for Graham Wilcox productions, was released to 350 theaters in and around London. The first run was given at the Marble Arch Pavilion which enjoys the patronage of the royalty. The rental price for the two weeks at that house for "Chu Chin Chow" was $8,000—which shows, Guissart says, that the English are willing to pay remunerative rentals.

No Ill Feeling

Guissart could find no trace of serious prejudice among the British exhibitors against American productions. If there was any prejudice, it was because of the inability of the English showmen to get pictures other than those which were a number of years old—pictures which the audiences knew were old when they viewed them.

Guissart believes that the right kind of American films can make back their cost price through English exhibitions. "The Bohemian Girl," which he photographed, grossed more than $400,000, according to authentic figures to which he had access.

Boom in Theatre Building

As for the demand for moving pictures in the tight little isle, Guissart points out that there is an unprecedented boom of theater construction in progress at the present time.

After he had finished "Chu Chin Chow" in Berlin, Guissart went to Vienna where he filmed "Spanish Jade." The treatment which the Vienesse accorded the cinematographic outfit was that of extreme courtesy and willingness to cooperate. Max Linder is building a big studio near Vienna.

Tyrol Mountains

Guissart cites the Tyrol mountains as being virgin location material for American film concerns—a country which offers scenic wonders which are scarcely imaginable for photographic possibilities. The whole of Europe, Guissart avers, is rich in location matter for the cinematographer who knows how to use the locations and who is able to cope with the foreign conditions.

Guissart speaks highly of a laboratory in London known as the Olympic, which, he says, is able to meet the standards which the American cinematographer sets for his work. The head of the laboratory is an American and the plant is operated on American

(Continued on Page 19)

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(Continued from Page 18)

principles, with American equipment, throughout.

While working at the E. F. A. studio in Berlin, Guissart had occasion, in lighting the large sets for "Chu Chin Chow," to use a new form of Weinert army searchlight. The lens on the light was ten feet in diameter while the light itself was mounted on a cannon chassis. A newspaper could be read three miles away by the rays from the searchlight.

On his return to Hollywood, Guissart issued a challenge for the golf championship in the motion picture industry. The A. S. C. member learned the game during the cloudy days in England. And it is also said that Guissart became lost on the day he arrived in Hollywood—so numerous were the houses and improvements on the sites that had been empty lots when he left.

Guissart had not been in Hollywood a week, where he planned to remain for an extensive vacation, when he was persuaded to return to Europe as the result of an attractive offer made him by J. Parker Read to proceed to France to photograph "The Recoil" which, based on the Rex Beach story, Read will produce with T. Hays Hunter as the director. For the first time, the interior of the Casino at Monte Carlo will be filmed. The photography will be under Guissart's direction and was made possible through special permission granted to the Read company. Guissart is considered as being especially adapted—aside from his ability as a cinematographer—to film the environs of the great European resort as he is thoroughly familiar with the continental atmosphere.

A. S. C. Exodus to Europe

(Continued from Page 13)

be succeeded by Kenneth MacLean, A. S. C. MacLean is already actively at work on the Fairbanks picture in co-operation with Arthur Edeson, A. S. C.

Kurrle with Carewe

Robert Kurrle is scheduled to sail shortly, with Algiers and northern Africa as his destination, as cinematographer with the Edwin Carewe company, which is to make a feature production for the First National. The Carewe company will be one of the largest ever to travel to trans Atlantic locations.

Rene Guissart had scarcely been in Hollywood a week after a long stay in Europe when an exceedingly attractive offer induced him to go to Monte Carlo to film a J. Parker Read production.

It is estimated that equipment, amounting into the six figures in value, will be taken abroad in the aggregate by the A. S. C. members.

"Fade Out and Slowly Fade In"

(Continued from Page 6)

We sailed on the Hamburg American liner "Moltke" for Naples. My camera was a Schneider professional model, having "side-by-side" magazines. My assistant was a negro, a native of the east coast of Africa and Mr. Hyle's valet.

The camera sympathized with my excitement which ran at the highest. The instrument "buckled" as I made the first shot as the "Moltke" passed the Statue of Liberty.

Arrival at Naples

When we arrived at the beautiful harbor of Naples it was enveloped in a haze. Mt. Vesuvius, the strangest sentinel of the bay of Naples, sending up thin curls of smoke, was defiant in its glory as we slowly picked our way among the schools of small rowboats manned by Italians, all of whom were shouting to us in a friendly chorus.

We spent a few weeks in and around Naples, photographing Pompeii, the buried city, and the blue grottos of the Island of Capri, obtaining interesting views everywhere, particularly of the life of the poorer classes.

On to Egypt

Our next move was to Egypt. We left Naples for Port Said on a P. & O. liner, arriving a few days later.

Here Mr. Hyle was in his seventh heaven. Port Said, situated at the entrance of the Suez Canal, offered unusual possibilities for his proposed lecture, particularly in the Mohammedan quarter where misery, ignorance and filth worked hand in hand.

Feast for Flies

I could never reconcile myself to the sight of the natives allowing flies to cluster around their eyes and on their faces, making no attempt to kill them. A Mohammedan, as we all know, believes in reincarnation, and the killing of insects, according to his belief, is sacrilegious.

The natives are champion beggars. They are taught the art from childhood. "Backshees" is a word that will ring in the ears of the traveler in that country from morning until night.

We next proceeded to Jerusalem. We sailed from Port Said on a small coastwise steamer in the afternoon of one day. There were many wealthy Mohammedans on board with their retinue of wives who kept the lower part of their faces covered. Mr. Hyle advised that I confine the use of my eyes to looking through the "finder," and remarked that the Mohammedans are rather sensitive to being "sized up," especially when their women are the object of the gazing. But remember that I was 20 years of age.

Musical Soup

Dinner time on board that night was quite amusing. The soup sounded particularly good and could be heard above even the sound of the engine. How the Mohammedans do love a musical accompaniment with their soups.

The port of entry of Jerusalem is Jaffa. There being no harbor there, we climbed down the ladder on the side of the ship and clamored into a huge

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GEORGE MEEHAN

rowboat in which I "set up" and filmed some views of Jaffa from the Mediterranean. The trip from that town to Jerusalem requires about four hours, I believe, on a narrow gauge railroad. The train was made up of first, second and third class coaches which were as old as King David. The monotony of the trip was broken by frequent stops along the route and a few arguments between the conductor and the engineer because the latter started the train before the conductor blew the third blast on the whistle.

The arrival in Jerusalem made a lasting impression on me. Many of the landmarks were familiar to me in story since childhood. Entering through the Jaffa gate unfolded an unusual panorama of the city. The caravans of camels winding down the narrow streets, the gilded domes of the mosques, picturesque humanity crowding the streets—all were very fascinating. I was a very tired young man as I went to bed in the hotel located opposite King David's temple. It seemed that I had been asleep scarcely a minute when I wakened with a start. My hair stood up on my head. It was the middle of the night. But the cause of my alarm was only the braying of the donkeys parked along the dried-up moat under King David's wall.

The mosque of Omar built over Solomon's temple, the Garden of Gethesmane outside the old wall, Mt. Olive, the wailing wall of the Jews, all were objects of wonderful pictorial interest.

Turkish Gold

We next visited Bethlehem and the Church of the Holy Nativity. The Turks were then the rulers of Palestine and we had to do quite a lot of "palm greasing" to be able to take moving pictures, but the power of gold—which had lost none of its effectiveness down through the ages—turned many a Turk's back to our operations.

Program in Three Tongues

They even had one movie theater in Jerusalem. The program sheet was wonderful enough to put in a museum. It was printed in Hebrew, Arabic and Egyptian. It was the size of a single page of a modern newspaper. Max Linder, the famous French comedian, was then the hero of the screen for them. The music consisted of three pieces and reminded one of what must have been the music of King Tut's days.

"Alexander's Ragtime Band"

From Palestine we sailed for London where they were whistling "Alexander's Ragtime Band" on our arrival. I immediately made arrangements with Barker's to develop my negative. The developing was done on wooden racks laid flat in large porcelain trays which were mechanically rocked.

We photographed in the slums, and the conditions that we found there were beyond description. Imagine children following one for blocks in order to pick up cherry pits which one spits out. The "pubs" were doing a land office business. Many a Saturday night I saw a mother enter a "pub" with a child in arms and get as drunk as a lord. Leaving that district for the Strand used to be a relief to me, and leaving London for New York was a happy event in my trip.—(To Be Continued)

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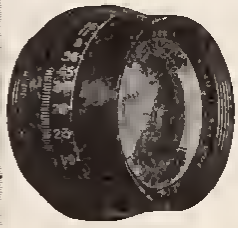

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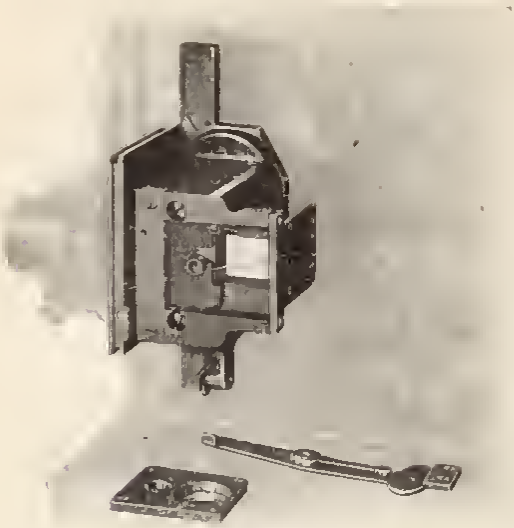

"Close-Up" of New Focusing Device

One of the first Bell & Howell Cameras to embody the new improved type direct focusing device recently arrived in this territory, and an examination of the instrument reveals some interesting facts concerning the latest development.

The new arrangement permits of focusing directly on the subject through the film at the photographing aperture, and eliminates all need for shifting the camera when highly critical focusing is not particularly desired. With this direct focusing system convenient observation of the field to be photographed may be had at any time, and it is claimed that the method employed averts considerable loss of time and film that accompanies less practical methods of direct focusing.

The image is reflected at right angles by a clear glass prism mounted in the camera shuttle movement and register leaf mechanism and a special magnifier which attaches to the camera door, clearly, distinctly, and uniformly enlarges every portion of the field.

A metal curtain or shutter situated between the film and the prism prevents entrance of light rays from the rear during operation, and to allow observation of the image, may be raised by exerting slight pressure on a small lever projecting through the camera door.

In order to obtain an accurate and unobstructed view of the field to be photographed, it is obviously necessary that the camera shutter be open and the film seated properly against the aperture in perfect registration. This is accomplished in a moment by means of an automatic device which locks the mechanism instantly, and so that the relative positions of the film and the camera shutter are as in the midst of an exposure during operation.

Unlike the ordinary focusing attachments, this system is almost entirely internal, and is operated with the greatest possible celerity and satisfaction.

Officials of the Bell & Howell Company state that any of the several hundred of their cameras now on the market may readily be adapted for the new method of direct focusing.

The American Cinematographer is in receipt of the above "freak" photo from R. H. Slinger, photographer for the Oliver Plow Works, South Bend, Ind. Mr. Slinger explains the picture thus:

"You will note the man on the tractor seat appears to have a transparent body. I made two negatives of this and both gave the same result

"At first I was quite bewildered as to how it happened and the only solution I can offer is that my diaphragm shutter did not close perfectly tight, leaving a very small opening. The man was not on the tractor when the dark slide was withdrawn from the plate holder and as I waited for him to take his position on the seat a first exposure was made."

The American Cinematographer will be glad to publish photographic "freaks" that have not been retouched or "doctored" in any way.

If you do not file the American Cinematographer pass your copy on to someone who will like to read it.

A. S. C. Ball Makes History

(Continued from Page 8)

of the A. S. C. function. Already innumerable letters have come in from points near Los Angeles commending the excellence of the program which came thus over the air to thousands and thousands of family firesides, to the cowpuncher on the desert and to men snow-bound high in the mountains. The broadcasting of this ball was an innovation for "KHJ" which, in the past, has only broadcasted the regularly arranged and announced programs. In view of the wide area over which messages from "KHJ" have been received in the past, it is believed that happenings at the A. S. C. ball came to the ears of people in the four corners of the earth—in Cuba, Alaska, New Zealand, along the Atlantic seaboard, Australia, China, Japan, Hawaii and the Philippines. A. S. C. members, far from Los Angeles "on location" and unable to be present, later reported that they heard, over the radio, everything that transpired.

What the A. S. C. Ball Did

For many, pointed out "Uncle John" who knows radioland from Bangor to Tia Juana, the night of the A. S. C. ball was supreme in the lives of the "listeners in," for the reason that these people, hundreds of miles away from the motion picture capital and with scarcely a possibility of ever visiting Los Angeles to meet their favorite cinema stars, were able to hear those stars talk by virtue of the broadcasting arrangements at the cinematographers' function. This, as was announced by "Uncle John" over the radio, was, according to his mind, a particularly dramatic thing. Modern invention permitted the man in Australia to see, on the screen, the movements of the person thousands of miles away, and, by virtue of the radio, was able to hear that person when he or she, still thousands of miles away, spoke into the microphone. Among the prominent film people who gave talks over the radio were Norma Talmadge, Jack Coogan, Sr., Charlie Murray, "Sunshine Mary" Anderson, and Mary Carr.

Great credit is due to Philip H. Whitman, who, with John Seitz and James Van Trees, made the radio arrangements with "Uncle John."

Henry Sharp, A. S. C., has finished the filming of the Thomas H. Ince production of "Annie Christie," directed by John Griffith Wray.

* * *

Don Short, A. S. C., is photographing "The Beast," starring John Gilbert for Fox.

* * *

Steve Smith, A. S. C., is filming "A Tale of Red Roses" for Vitagraph.

* * *

Charles Van Enger, A. S. C., is photographing "The Marriage Circle," which Ernest Lubitsch is directing for Warner Bros.

* * *

Robert Newhard, A. S. C., has returned from location in the bad lands of Arizona where he filmed important scenes for Jack Dillon's latest First National production, "Sundown."

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Andre Barlatier, A. S. C., has finished an engagement with H. C. Weaver Productions. Travers Vale directed.

* * *

Ned Van Buren has been chosen a member of the American Society of Cinematographers.

* * *

H. Lyman Broening, A. S. C., has returned from Nashville, Tenn., where he was on location as a cinematographer on Allan Holubar's production of "The Human Mill" for Metro.

* * *

Victor Milner, A. S. C., is engrossed in the task of filming Fred Niblo's production of "Thy Name Is Woman."

* * *

Fred Jackman, A. S. C., is making preparations for another success as a director. Jackman has just finished directing "Rex, King of the Wild Horses."

* * *

David Abel, A. S. C., is still busy with the filming of "Beau Brummel" for Warner Bros.

* * *

William Beckway, A. S. C., has returned from a trip to the mountains where the first snow of the season greeted him.

* * *

Georges Benoit, A. S. C., has finished the filming of "The Vital Question," starring Andree Lafayette.

* * *

Norbert Brodin, A. S. C., has completed the camera work on "Black Oxen," Frank Lloyd's first production under his own banner for First National.

* * *

Karl Brown, A. S. C., is finishing the photographing of "North of 36," James Cruze's latest production for Paramount.

* * *

Dan Clark, A. S. C., has returned from location for the filming of the latest Tom Mix production.

* * *

Francis Corby, A. S. C., is adding photographic superiority to Jack White's comedies.

* * *

Herford Tynes Cowling, A. S. C., presumably is penetrating the wilds of Asia on his latest trip around the world, as no word has been received from him for some time.

* * *

Robert Doran, A. S. C., is filming the latest Will Rogers comedy at the Hal Roach studios.

* * *

Ross Fisher, A. S. C., has returned from location for the shooting of H. J. Brown's production of "North of Nevada," starring Fred Thomson.

Stephen S. Norton, A. S. C., is photographing the Thomas H. Ince production, "The Street of Painted Women," directed by Bruce Mitchell with James Kirkwood, Lila Lee, Wallace Beery and Matt Moore in the cast. A large part of the action of this production transpires on boats, so Steve had many setups on the bounding main. Numerous of the scenes were taken in and about San Francisco.

* * *

Arthur Edeson is still in the midst of the filming of Douglas Fairbanks' "The Thief of Bagdad." Kenneth MacLean, A. S. C., will become associated with Edeson with the departure of Philip H. Whitman, A. S. C., with John F. Seitz, A. S. C., for Africa and Europe for the filming of the latest Rex Ingram production.

* * *

Sam Landers, A. S. C., and Perry Evans, A. S. C., have finished the filming of Joseph De Grasse's latest production for First National.

* * *

William Fildew, A. S. C., has completed the filming of Irving Cummings' production of "My Mammy Rose."

* * *

Joseph Dubray, A. S. C., is filming "Jack of Diamonds" for R. C.

* * *

Tony Gaudio, A. S. C., has begun the filming of "Secrets," starring Norma Talmadge.

* * *

Frank B. Good, A. S. C., will soon begin the photographing of "A Boy of Flanders," starring Jackie Coogan.

* * *

King Gray, A. S. C., is filming "Discontented Husbands" directed by Howard Mitchell.

* * *

Floyd Jackman, A. S. C., has completed the filming of Fred Jackman's production of "Rex, King of the Wild Horses."

* * *

Walter Lundin, A. S. C., is shooting "The Girl Expert," starring Harold Lloyd.

* * *

Reggie Lyons, A. S. C., miraculously escaped death recently when a street car crashed into his new racer. Reggie was thrown twenty-five feet through the air, but was up in an instant after he "landed" examining what damage had been done to his pet car.

* * *

Following the open meeting of October 29, Charles Posher, A. S. C., made the sad discovery that his new Packard Eight had been stolen from the place where he left it on Hollywood Boulevard while he attended the meeting. To date the automobile has not been recovered.

Supervision Seen to Hold Its Faults

"Supervision" often applies in name only, critic points out.

Manipulation of credit brings no benefit. Works injustice.

L. B. Fowler, eminently fair motion picture editor of the Los Angeles Illustrated Daily News—a daily, which, published by Cornelius Vanderbilt, Jr., is living up to the ideals it set for itself at its inception—gave expression recently to a condition which too long has existed unchallenged in the motion picture industry.

Mr. Fowler questioned the wisdom of the practice of virtually discrediting a director, by inserting in the initial footage of the picture he has made, some such legend as "directed" or "produced under the supervision of Mr. Blank," which Mr. Blank is usually the person who has employed the director or perhaps some scenario writer who has risen to prominence.

Able Directors

The condition upon which Mr. Fowler touched in his valuable columns is one which has done injustice to many an able director without adding appreciably to the reputations of the producer or the scenario writer who have condoned the absurdity of the use of their respective names as having "supervised" the work of the director in the production in question

Director or Not a Director?

To the thoughtful person, but little consideration is required to reveal the absurdity of the "supervising" fallacy. A director either directs a picture or he doesn't direct it. If he doesn't direct it, he isn't a director.

So why call him a director if he isn't a director? If he is merely a creature whose chief business is to take orders then why not give him a name that is befitting to his humble station? If the chief object is the supervision of the "direction" then why should it be necessary to retain a man who is rich in the experience of the cinema art to "direct" a picture? Why not merely put in some one who thoroughly understands how to take orders, and who, in turn, knows how to give them—whether it be a script girl or a good foreman?

All of the foregoing may seem a little far-fetched, yet it is no more far-fetched than is the practice of the producer or the successful writer in assuming the credit of having supervised the direction when it was the director who did the directing.

Producer's Credit

The producer deserves all the credit that is due him as a producer. The writer deserves all the credit that is due him as a writer—in fact, it is only recently that the writer generally has come into the prominence that his importance warrants.

If the producer is also the director, he should also have credit as the director. If the author is also the director, he should also have credit as the director.

But if neither is the director, if neither has little or nothing to do with the direction either actually or from a supervisory standpoint, they have no more claim to the credit that accrues from the direction than has the property boy.

He Who Pays Salaries

And neither does the fact that the producer is paying the director's salary alter circumstances. Everything in this world cannot be bought for money, and this should, if it is not, be one of them

If a man is a creative power, as a good director—a director good enough for the producer to repose confidence in—must he, then the world is entitled to know that he is that power.

Moreover, it cannot be denied that a director to be a good director must be a creative artist. The most effective script, if it is placed in the hands of the wrong man becomes drab and flat on the screen. On the other hand, an able director, who understands dramatic values, takes an ordinary script and interprets it so that its action holds the audience from start to finish. There is a world of difference between the director of the latter sort and the director who takes the excellent script with the sole purpose of stepping the cast through the action as prescribed to the letter by the script.

It is a sad fact, however, that many an able director has had his name thrown on the screen under the stigma of the "supervision" panel or title, the result being that, according to all appearances, he is in the same class as the director—if he can be called a director—whose ability is confined to telling his players how many steps they should take across the set before they should "register" a smile, etc.

Practice Dubious

Fundamentally, the idea of "supervision" has been questionable. It is predicated on inexcusable personal vanity or on the desire to use to advantage a name that is believed to have more than ordinary publicity value. The policy has never assumed clear-cut lines except in a minimum of instances which have resulted in failure.

The man who believes that he has the right to be accredited with every accomplishment made in pictures produced under his banner simply because he was originally a good enough promoter to be the man who is paying the present salaries, after all, is a man who is a deadweight in the industry.

The person to whose established name the credit of another's achievement is annexed is another kind of a poor sportsman—the theory being to keep great those who are great at the expense of those who have it in them to be great in their own names.

RELEASES

September 16th, to October 28th, 1923

TITLE	PHOTOGRAPHED BY
"The Knock on the Door"	Philip Tannura.
"The Call of the Wild"	Floyd Jackman, member A. S. C. Directed by Fred Jackman, member A. S. C.
"Thundering Dawn"	Charles Richardson, member A. S. C. Lewis Physloc and Elmer Ellsworth
"The Eagle's Feather"	George Rizard, member A. S. C.
"A Wife's Romance"	Charles Richardson, member A. S. C.
"Cyclone Jones"	Marcel Le Picard, member A. S. C.
"Danger Ahead"	Reggie Lyons, member A. S. C.
"The Love Trap"	Not Credited.
"Shattered Reputations"	Not Credited.
"The Six Fifty"	Ben Kline.
"Desire"	George S Barnes, member A. S. C.
"Zaza"	Hal Rosson
"Six Days"	John Mescall.
"The Social Code"	John Arnold, member A. S. C.
"The Clean-Up"	Richard Fryer
"Times Have Changed"	Joseph Brotherton, member A. S. C.
"Dulcy"	Norbert Brodin, member A. S. C.
"The Gold Diggers"	David Abel, member A. S. C.
"Potash and Perlmutter"	Rudolph Bergquist.
"Ruggles of Red Gap"	Karl Brown, member A. S. C.
"The Hunchback of Notre Dame"	Robert Newhard, member A. S. C.
"The Lone Star Ranger"	Dan Clark, member A. S. C.
"The Eternal Struggle"	Percy Hilburn.
"The French Doll"	Oliver Marsh.
"Red Lights"	Rudolph Bergquist.
"The Fighting Blade"	George Folsey.
"Cameo Kirby"	George Schneiderman, member A. S. C.
"Forgive and Forget"	King Gray, member A. S. C.
"Lights Out"	Billy Marshall, member A. S. C.
"Pioneer Trails"	Steve Smith Jr., member A. S. C.
"The Acquittal"	Sylvano Balboni.
"Unseeing Eyes"	Al Siegler and J. La Mond
"On the Banks of the Wabash"	Nicholas Muracas.
"The Darling of New York"	John Stumar, member A. S. C.
"Richard the Lion Hearted"	Joseph Walker
"Big Dan"	Joe August.
"Held to Answer"	George Rizard, member A. S. C.
"The Ramlin' Kid"	Virgil Miller.
"Going Up"	Ross Fisher, member A. S. C.
"The Spanish Dancer"	James Howe.
"Scaramouche"	John F. Seitz, Victor Milner, members A. S. C.
"The Valley of Lost Souls"	Frank Purugini.
"Gold Madness"	Not Credited.
"The Man Who Won"	Joe August.
"Shifting Sands"	Walter Blakeley and S Balboni. Directed by Fred L Granville, member A.S.C.
"Haldane of the Secret Service"	Not Credited
"The Meanest Man In the World"	Arthur Martinelli.
"The Bright Lights of Broadway"	Not Credited.

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Arnold, John—with Viola Dana, Metro Studio
Barlatier, Andre
Barnes, George S.—with Cosmopolitan, New York
Beckway, Wm.
Benoit, Georges
Broening, H. Lyman—with Allen Holubar, Metro Studio
Beal, John W.—with Charles [illegible]
Brodin, Norbert F.—Frank Lloyd Prods., First National, United Studios
Brotherton, Joseph
Brown, Karl—with James Cruze, Lasky Studio
[illegible]
[illegible]—with Fox
[illegible]—with Hamilton White, Fine Arts Studios
[illegible]
[illegible]—with Lasky Studio, New York
[illegible]—Lasky Studio
[illegible]
[illegible] Studio
[illegible]
[illegible]—with F. B. O. Studio
[illegible]—with Warner Brothers
[illegible]—with Douglas MacLean, R-C Studios
[illegible]—with Douglas Fairbanks, Fairbanks Studio
[illegible]

Lyons, Reginald E.
MacLean, Kenneth G.—with Douglas Fairbanks
Marshall, William—with Benny Zeidman Prods., Principal Studio
Meehan, George—with Jack White Corp., Fine Arts Studio
Milner, Victor—with Fred Niblo, Ince Studio
Morgan, Ira H.—Marion Davies—Cosmopolitan, New York
Newhard, Robert S.
Norton, Stephen S.—with Ben Mitchell Prods., [illegible] Studio
Overbaugh, Roy F.—New York City
Palmer, Ernest S.
LePicard, Marcel—New York
Perry, Harry—with [illegible] Prods., Mayer Studio
Perry, Paul P.—with [illegible] Studio
Polito, Sol—with John Stahl, Mayer Studio
Richardson, Charles—With [illegible] Studio
[illegible]
Rizard, Georges
[illegible]
Rosen, Philip E.—[illegible]
Rosher, Charles—With Mary Pickford, Pickford-Fairbanks Studio
Schoenbaum, Charles—Lasky Studio
[illegible]
Seitz, John F.—With Rex Ingram, Metro Studio
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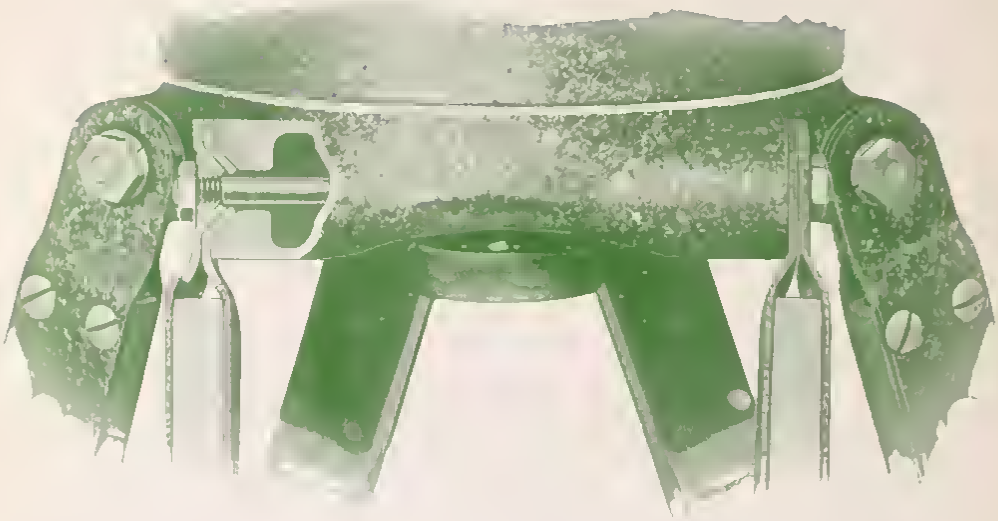

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